

1869

Quattro de Guisades

da

Missa de Espirito Santo

Composto p

João Gomes de Araujo

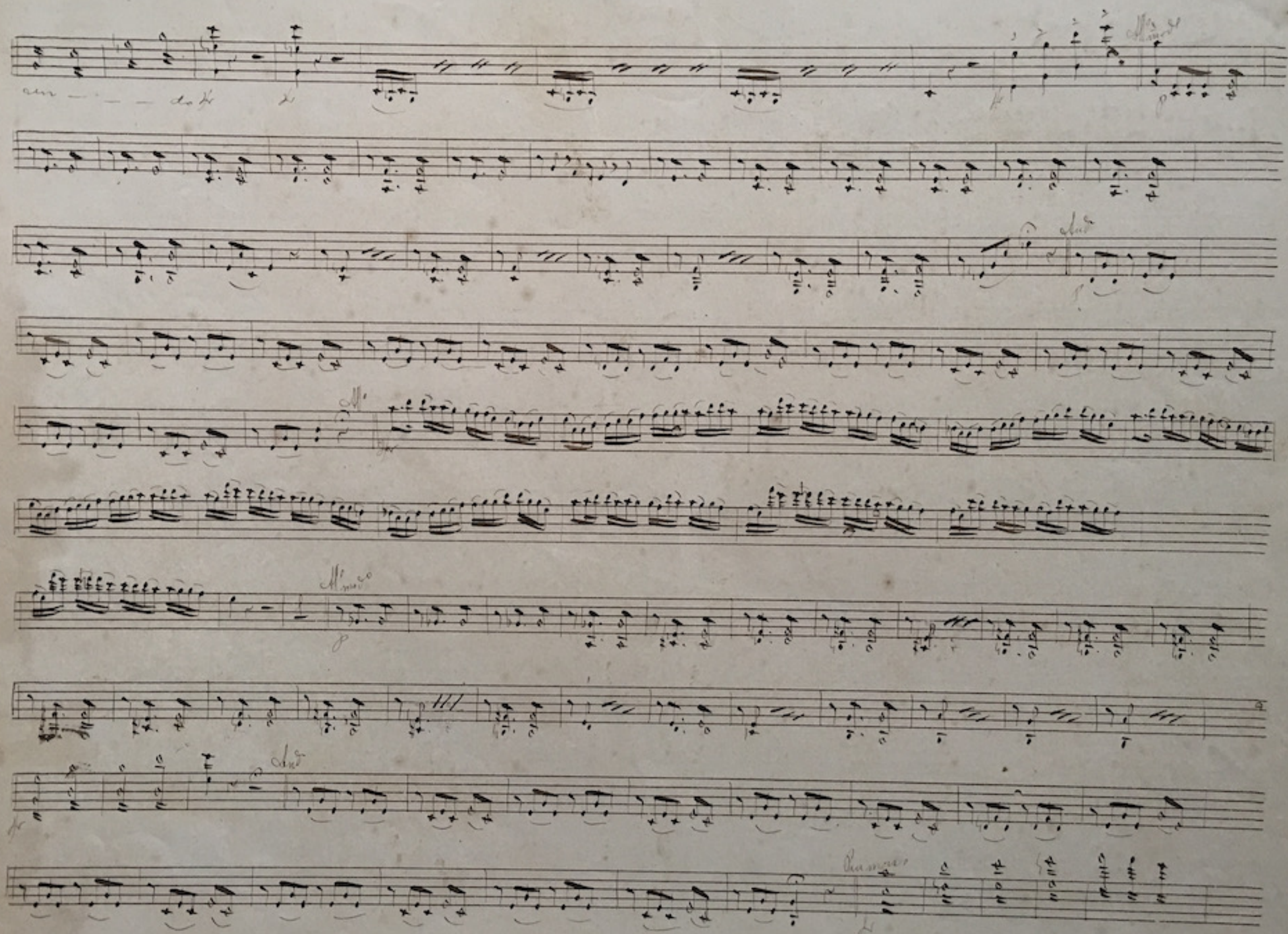
por carta volante

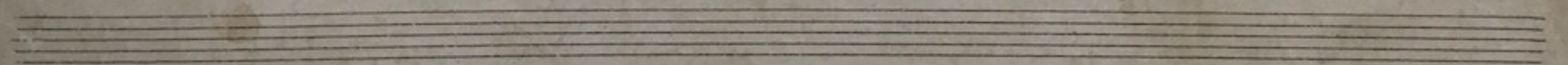
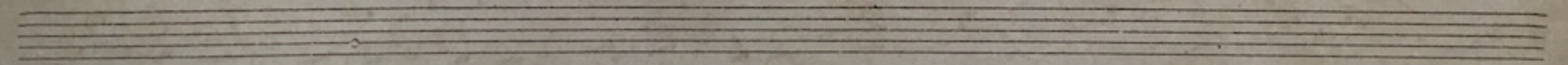
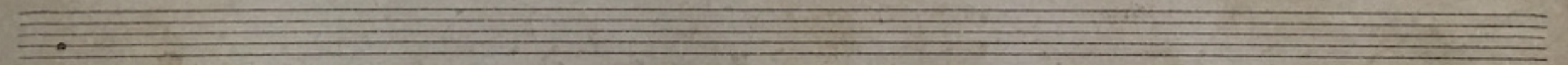
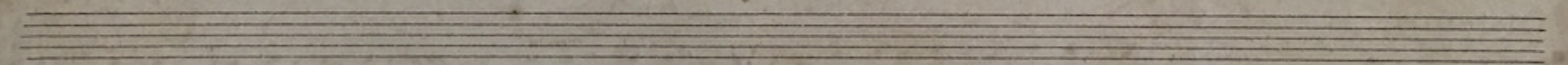
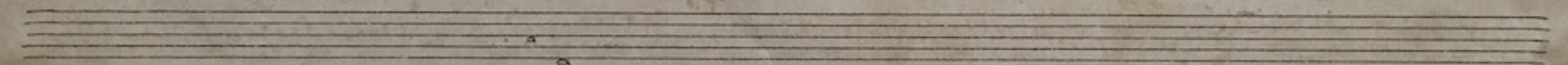
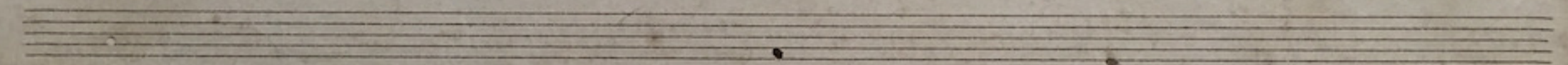
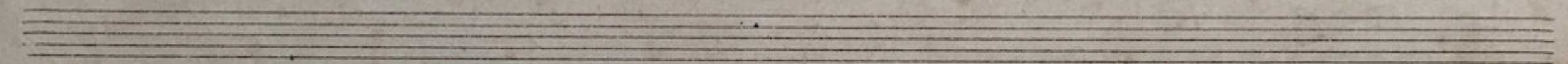
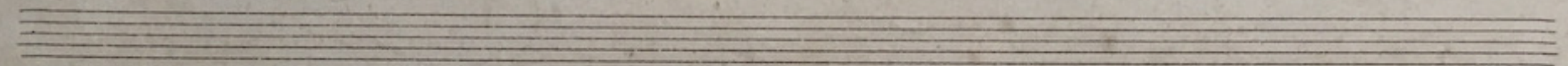
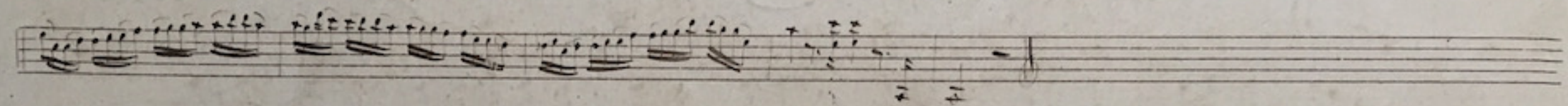
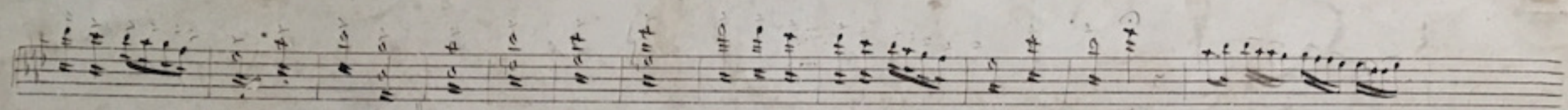
Violino

*Quarta di Sordani
in Missa di Spontini*

arco

The musical score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. Annotations in italics are present throughout the score, including *arco* (multiple times), *dim.*, *Messa*, and *over*. The paper is aged and shows some staining and wear at the edges.





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2^a Violone

Quarta de Cordões
da Mesa do Espírito Santo

And

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo marking *And* is written above the first staff. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings: *And* appears on the third staff, *And* on the fourth staff, *And* on the fifth staff, *And* on the sixth staff, *And* on the seventh staff, *And* on the eighth staff, *And* on the ninth staff, and *And* on the tenth staff. The score concludes with a double bar line on the tenth staff.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The manuscript is written in ink on aged, slightly stained paper.

Key markings and annotations include:

- Allegro* (written above the first staff)
- And* (written above the third staff)
- Allegro* (written above the sixth staff)
- And* (written above the eighth staff)
- Allegro* (written above the ninth staff)
- And* (written above the tenth staff)
- Allegro* (written above the eleventh staff)
- And* (written above the twelfth staff)
- Allegro* (written above the thirteenth staff)
- And* (written above the fourteenth staff)
- Allegro* (written above the fifteenth staff)
- And* (written above the sixteenth staff)
- Allegro* (written above the seventeenth staff)
- And* (written above the eighteenth staff)
- Allegro* (written above the nineteenth staff)
- And* (written above the twentieth staff)
- Allegro* (written above the twenty-first staff)
- And* (written above the twenty-second staff)
- Allegro* (written above the twenty-third staff)
- And* (written above the twenty-fourth staff)
- Allegro* (written above the twenty-fifth staff)
- And* (written above the twenty-sixth staff)
- Allegro* (written above the twenty-seventh staff)
- And* (written above the twenty-eighth staff)
- Allegro* (written above the twenty-ninth staff)
- And* (written above the thirtieth staff)
- Allegro* (written above the thirty-first staff)
- And* (written above the thirty-second staff)
- Allegro* (written above the thirty-third staff)
- And* (written above the thirty-fourth staff)
- Allegro* (written above the thirty-fifth staff)
- And* (written above the thirty-sixth staff)
- Allegro* (written above the thirty-seventh staff)
- And* (written above the thirty-eighth staff)
- Allegro* (written above the thirty-ninth staff)
- And* (written above the fortieth staff)
- Allegro* (written above the forty-first staff)
- And* (written above the forty-second staff)
- Allegro* (written above the forty-third staff)
- And* (written above the forty-fourth staff)
- Allegro* (written above the forty-fifth staff)
- And* (written above the forty-sixth staff)
- Allegro* (written above the forty-seventh staff)
- And* (written above the forty-eighth staff)
- Allegro* (written above the forty-ninth staff)
- And* (written above the fiftieth staff)
- Allegro* (written above the fifty-first staff)
- And* (written above the fifty-second staff)
- Allegro* (written above the fifty-third staff)
- And* (written above the fifty-fourth staff)
- Allegro* (written above the fifty-fifth staff)
- And* (written above the fifty-sixth staff)
- Allegro* (written above the fifty-seventh staff)
- And* (written above the fifty-eighth staff)
- Allegro* (written above the fifty-ninth staff)
- And* (written above the sixtieth staff)
- Allegro* (written above the sixty-first staff)
- And* (written above the sixty-second staff)
- Allegro* (written above the sixty-third staff)
- And* (written above the sixty-fourth staff)
- Allegro* (written above the sixty-fifth staff)
- And* (written above the sixty-sixth staff)
- Allegro* (written above the sixty-seventh staff)
- And* (written above the sixty-eighth staff)
- Allegro* (written above the sixty-ninth staff)
- And* (written above the seventieth staff)
- Allegro* (written above the seventy-first staff)
- And* (written above the seventy-second staff)
- Allegro* (written above the seventy-third staff)
- And* (written above the seventy-fourth staff)
- Allegro* (written above the seventy-fifth staff)
- And* (written above the seventy-sixth staff)
- Allegro* (written above the seventy-seventh staff)
- And* (written above the seventy-eighth staff)
- Allegro* (written above the seventy-ninth staff)
- And* (written above the eightieth staff)
- Allegro* (written above the eighty-first staff)
- And* (written above the eighty-second staff)
- Allegro* (written above the eighty-third staff)
- And* (written above the eighty-fourth staff)
- Allegro* (written above the eighty-fifth staff)
- And* (written above the eighty-sixth staff)
- Allegro* (written above the eighty-seventh staff)
- And* (written above the eighty-eighth staff)
- Allegro* (written above the eighty-ninth staff)
- And* (written above the ninetieth staff)
- Allegro* (written above the ninety-first staff)
- And* (written above the ninety-second staff)
- Allegro* (written above the ninety-third staff)
- And* (written above the ninety-fourth staff)
- Allegro* (written above the ninety-fifth staff)
- And* (written above the ninety-sixth staff)
- Allegro* (written above the ninety-seventh staff)
- And* (written above the ninety-eighth staff)
- Allegro* (written above the ninety-ninth staff)
- And* (written above the one hundredth staff)

Partial view of the reverse side of the manuscript, showing the continuation of the musical score on staves. The notation is consistent with the front side, featuring notes, rests, and dynamic markings.

Contra Tenor

Quarta de Cordões de Aliso
do Espírito Santo

Handwritten musical score for Contra Tenor, consisting of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

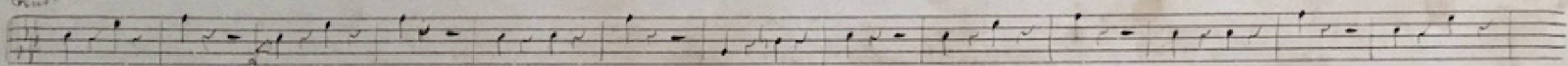
Dynamic markings and tempo changes include:

- allegro* (first staff)
- dim.* (seventh staff)
- All. moder.* (eighth staff)
- All. moder.* (ninth staff)
- rall.* (sixth staff)

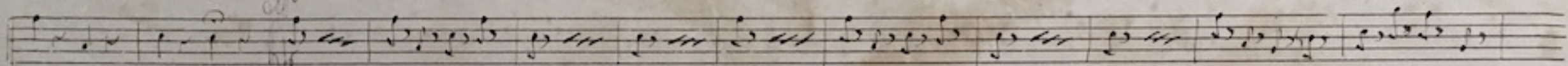
The score is written on aged, slightly stained paper. The notation is in a historical style, likely from the 18th or 19th century.

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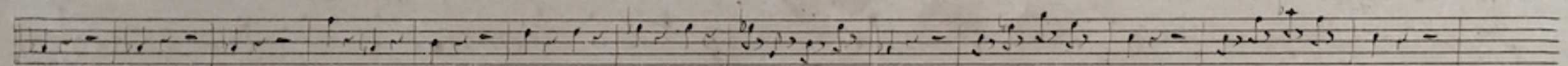
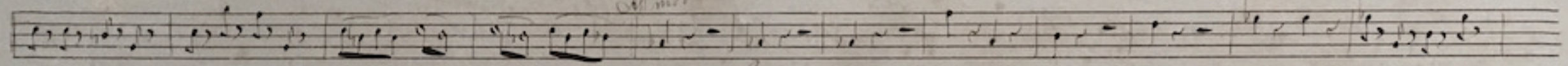
And



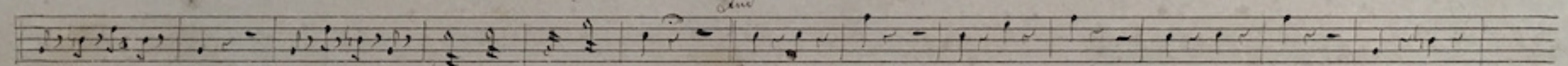
All^o



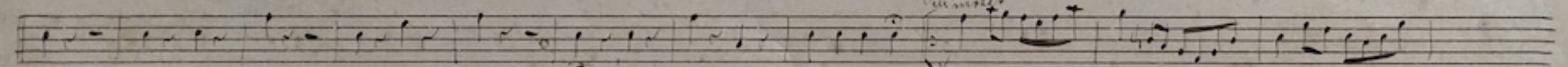
All^o mod^o



And

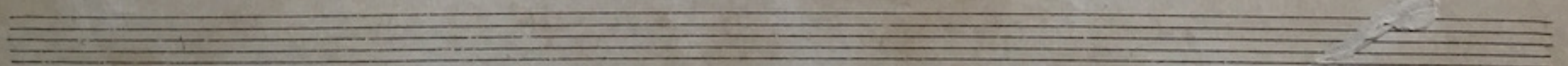
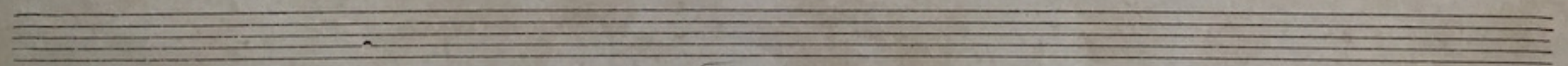
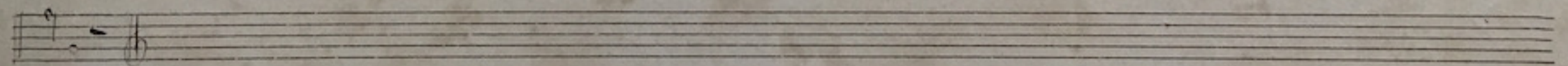
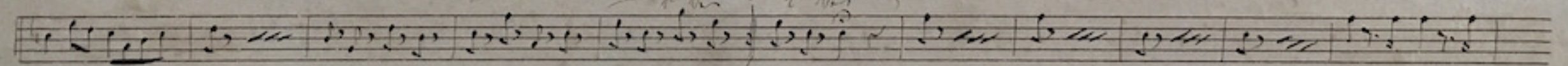


Ben^o mo^o



1^a Mo^o

2^a Mo^o



And

And

And

And

And

And

And

And

And

And

Handwritten musical score on three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, followed by a section marked "And." in a larger, more spaced-out notation. The second staff begins with a bass clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, followed by a section marked "Pizzicato" in a larger, more spaced-out notation. The third staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, followed by a section marked "Fin" in a larger, more spaced-out notation.

Seven empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.

Partial view of the adjacent page on the right, showing the continuation of the musical score with staves and handwritten notation.

2^a Clarineta en sol

Quinto de Lencider de Alcazar de
Cipriano.

Handwritten musical score for 2^a Clarineta en sol. The score consists of seven staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a cursive, handwritten style. The second staff continues the melody. The third staff has a time signature change to 2/4 and includes the word "Allegro". The fourth staff has a time signature change to 3/4 and includes the word "Allegro". The fifth staff has a time signature change to 2/4 and includes the word "Allegro". The sixth staff has a time signature change to 3/4 and includes the word "Allegro". The seventh staff has a time signature change to 2/4 and includes the word "Allegro". The score ends with a double bar line and a repeat sign.

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1^o Fagotto

Quarta da L'Angelica de Miss.
do Exp. Santa

Handwritten musical score for the first Bassoon (1^o Fagotto). The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score concludes with the word "Fin" on the tenth staff. The manuscript is written in ink on aged, slightly stained paper.

Handwritten musical score for the first Bassoon (1^o Fagotto). The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score concludes with the word "Fin" on the tenth staff. The manuscript is written in ink on aged, slightly stained paper.



2^o Fagotti

Quarta di Luppato de. all'uso
de. Espl. Suroto

Handwritten musical score for 2^o Fagotti, consisting of 10 staves. The notation includes various musical symbols, clefs, and dynamic markings.

Staff 1: *And* (written above the staff), *And* (written above the staff at the end).

Staff 2: *p* (written below the staff).

Staff 3: *dim.* (written below the staff).

Staff 4: *All. vivace* (written above the staff), *All. mod.* (written above the staff).

Staff 5: *And* (written above the staff), *All.* (written above the staff).

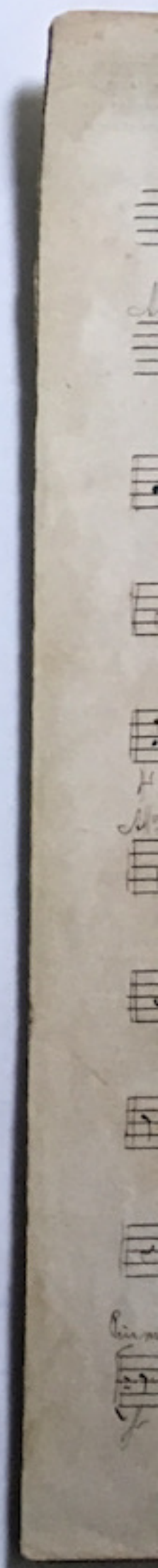
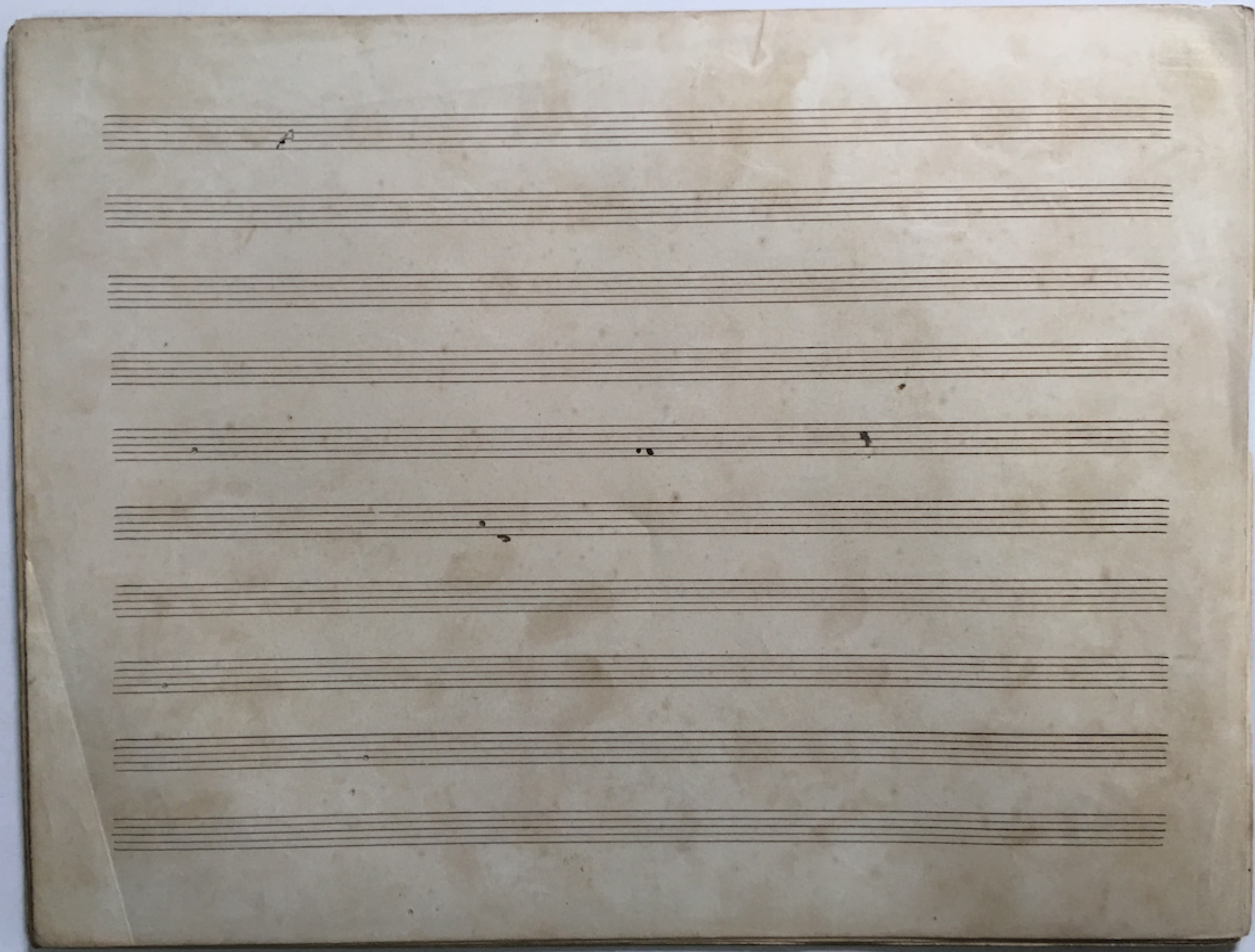
Staff 6: *All. mod.* (written above the staff).

Staff 7: *And* (written above the staff).

Staff 8: *And* (written above the staff).

Staff 9: *And* (written above the staff), *1^a Nas* (written above the staff), *2^a Nas* (written above the staff).

Staff 10: (Empty staff).



2a Tromba in sub

Quinta de Lucydes da Mass de
Espirito Santo

Handwritten musical score for 2a Tromba in sub, featuring ten staves of music. The score includes various musical notations, including notes, rests, and dynamic markings such as *And*, *Allegro*, *Andante*, *Allegro*, *Andante*, *Allegro*, *Andante*, *Allegro*, *Andante*, and *Allegro*. The notation is in a single system, with the key signature changing from one sharp (F#) to two sharps (F# and C#) in the middle of the piece. The score is written in a cursive, handwritten style on aged paper.



Pista en alt

Molto e Quasi da Mass 2
Cap. Lento

Handwritten musical score on five staves. The notation includes various notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff has a tempo marking "M. vivo" above it. The third staff has a tempo marking "M. mod." above it. The fourth staff has a tempo marking "And. più mosso" above it. The fifth staff has a tempo marking "M. mod." above it. The score is written in a cursive, handwritten style.

